

up

[or: making Sisyphus' rock softer]

for
4 Alto Saxophones

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Jan Martin Smørdal

commissioned by
Current Saxophone Quartet
2023

Full Score

Made possible with support from

 Arts Council Norway

Full score - Transposed score

$\frac{N}{M}$ = No Meter, but may include pulse or metrical rhythms

Dynamic range: *ppp* $\leftarrow \rightarrow$ *fff* = *softest audible / playable* $\leftarrow \rightarrow$ *loudest possible*.

Microtonality accepts 15 ct pitch deviation. Standard Stein-Zimmermann notation: $\flat \flat \flat \sharp \sharp \sharp$

f.a.p. = fast as possible

About

The same gesture again, the same instrument yet again, the same direction. For a long time I've been working with the phenomena of repetition and imitation; Probably a lifelong fascination for the tension between memories and experiences in the moment, presence.

Movement is not only something transitional, but also a state of being. Movement might possibly also be considered a property, a trait.

In this piece I've used different states of upward moving gestures, expressed in a almost terse manner, unembellished. I am reminded of e.g. the movement patterns of birds, how directly they (re)act, only considering their immediate surroundings; Here is a small flock of 4.

- Jan Martin Smørdal

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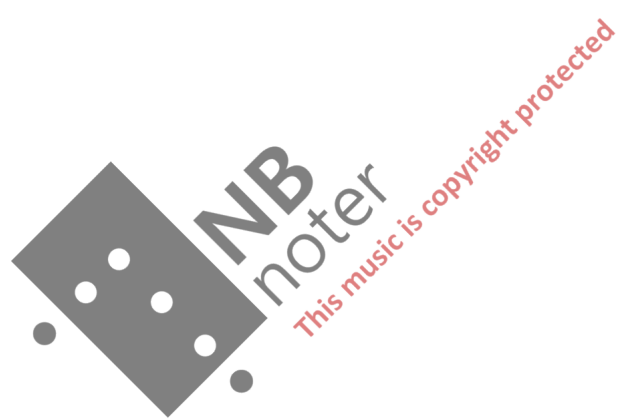
Om

Den samme bevegelsen om igjen, samme instrument om igjen, samme retning. Repetisjon og imitasjon som fenomener er noe jeg har jobbet med i lang tid; En kanskje livslang fascinasjonen for spenningen mellom minnet av noe og det i øyeblikket opplevde - tilstedeværelsen.

Bevegelse er ikke bare forflytning, men er også tilstand. Og kanskje bevegelse kan sees på som en egenskap, et karaktertrekk?

I dette stykket har jeg brukt tilstander av oppadgående bevegelser, uttrykt nesten bardust, eller ikke-skjørt. Jeg tenker på måten f.eks. fugler ikke lurere på sine bevegelsesmønstre, men rent ut (re-)agerer; en liten og tett flokk på 4.

- Jan Martin Smørdal



up

Fast ♪ => 200

1 Senza Mercato

mf, but forceful

mf, but forceful

mf, but forceful

pp

mp

6

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

pp *mp*

nuen

nuen

nuen

ftt.

10

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

pp *mp*

do

do

do

pp

pp

pp

ftt.

(ord.)

14

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

pp

mp *pp*

(pp) *mp* *pp*

(pp) *mp*

ftt. *(ord.)*

2 ♩ = 87

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

mp > *ppp* *p* *ppp* *mp* > *ppp* *p*

mp > *ppp* *p* *ppp* *mp* > *ppp*

pp *mp* > *ppp* *p* *ppp* *mp* > *ppp*

p > *ppp* *p* > *ppp* *p*

28

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

ppp *p* > *ppp* *p* > *ppp*

p *ppp* *p* > *ppp* *p* > *ppp*

p *ppp* *p* > *ppp*

p > *ppp* *p* > *ppp*

38

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

p *ppp* *p* *ppp* *mp* > *pp* *p*

p > *ppp* *p* > *ppp* *p* *ppp*

pp > *ppp* *p* > *ppp* *p* > *pp* *p* > *ppp* *p*

pp > *ppp* *p* > *ppp* *p* > *ppp*

44

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

ppp *p* *ppp* *p* *ppp* *p*

mp *pp* *p* *ppp* *p* *ppp* *mp* *pp* *p* *pp*

ppp *p* *ppp* *p* *ppp*

p *ppp* *p* *ppp*

49

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

ppp *mp* *pp* *p* *pp* *p* *ppp* *pp* *ppp*

p *ppp* *pp* *ppp* *pp*

pp *ppp* *pp*

ppp *pp* *ppp* *mp* *pp* *p* *pp* *p* *ppp* *pp*

56

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

pp *ppp* *pp* *ppp* *pp* *ppp* *pp*

ppp *pp* *ppp* *pp*

ppp *pp* *ppp* *pp* *ppp*

ppp *pp* *ppp* *pp* *ppp*

66

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

ppp *pp* *ppp* *pp* *ppp*

ppp *pp* *ppp* *pp* *ppp* *pp*

pp *ppp* *pp* *ppp* *pp* *ppp*

pp *ppp* *pp* *ppp* *pp*

76 2nd & 3rd = c# 3 x

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

pp *ppp* *pp* *ppp* *pp* *ppp*

ppp *pp* *ppp* *pp* *ppp* (*ppp*)

pp *ppp* *pp* *ppp* (*ppp*)

ppp *pp* *ppp* *pp* *ppp* (*ppp*)

2nd & 3rd = c#

2nd & 3rd = c#

2nd & 3rd = c#

4

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

mp *ppp* *f* *mp* *ppp* *f*

mp *ppp* *f* *mp* *ppp* *f*

mp *ppp* *f* *mp* *ppp*

mp *ppp* *f* *mp* *ppp*

mp *ppp* *f* *mp* *ppp*

92

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

mp *mf* *ppp*

mp *mf* *ppp*

f *mp* *mp* *pp*

f *mp* *mp* *pp*

100

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

mp *pp* *f* *pp*

mp *pp* *f* *pp*

f *pp* *mf* *ppp*

f *pp* *mf* *ppp*

105

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

mf *ppp*

mf *ppp*

f *ppp*

f *ppp*

==

=====

Individual timing,
but aim for strictness in rhythms

144

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

ord.

mf *p* *mf* *p*

[149]

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

5 3 3 7 5 5 3 3 7 5 5 3 3 7

[151]

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

Repeat 4-8 x
no accel./cresc.

A.Sax 4 cue stop

f *f* *f* *f*

7 ♩ = 87 (♩⁷ = ♩)

A.Sax 1 cue start

155

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

etc. 15" etc. 15" etc. 15" etc. 15"

ppp

157

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

etc. 6" etc. 10" etc. 6" etc. 10" etc. 6" etc. 10" etc. 6" etc. 10"

159

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

etc. 10" etc. 10" etc. 10" etc. 10" etc. 10" etc. 10" etc. 10" etc. 10"

* - Alternate breathing wherever needed: A. Sax. 1 first, then A. sax. 2 etc. Max. 7 pause; smooth as poss.

↓ - indicates synchronized and cued points. All durations are aproximate.

161

A. Sax. 1 *etc.* 10" *etc.* 10"

A. Sax. 2 *etc.* 10" *etc.* 10"

A. Sax. 3 *etc.* 10" *etc.* 10"

A. Sax. 4 *etc.* 10" *etc.* 10"

163

A. Sax. 1 *etc.* 10" *etc.* 6"

A. Sax. 2 *etc.* 10" *etc.* 6"

A. Sax. 3 *etc.* 10" *etc.* 6"

A. Sax. 4 *etc.* 10" *etc.* 6"

165

A. Sax. 1 *etc.* 6" *etc.* 6"

A. Sax. 2 *etc.* 6" *etc.* >6"

A. Sax. 3 *etc.* 6" *etc.* >6"

A. Sax. 4 *etc.* 6" *etc.* >6"

poco a poco

poco a poco

poco a poco

poco a poco

167

A. Sax. 1

etc. 12" towards →

Immediately after A.Sax 1

A. Sax. 2

etc. 12"

Immediately after A.Sax 2

A. Sax. 3

etc. 10" towards → 7:8

Immediately after A.Sax 3

A. Sax. 4

etc. 8" towards → 6 6

168

A. Sax. 1

A. Sax. 2

5 5 5 5

A. Sax. 3

7 7

A. Sax. 4

6 6 6 6

A.Sax 2 cues

169

A. Sax. 1

3 *f* 3 3 *p*

A. Sax. 2

5 5 5 *f* *p*

A. Sax. 3

7 7 *f* 3 *p*

A. Sax. 4

6 6 6 5 *f* 5 *p*

8 Faster (♩ = 96)

A.Sax 1 cues

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

15" 12" 15" 12" 15" 12" 15" 12"

ppp

173

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

12" 12" 12" 12"

G.P.

5" 5" 5" 5"

bisb. (f.a.p.)

mp

ppp

mf

A.Sax 4 cues

175

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

5" 5" 5" 5"

towards →

Immediately after A.Sax 1

Immediately after A.Sax 2

Immediately after A.Sax 3

ppp

9 Freely, attentive (♩ = <70)

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

31

68

67

119

*

*

*

*

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

192

31

68

67

119

*

*

*

*

* - Allow beatings in transitions; do not pitchcorrect multiphonics. Not too soft.
Numbers refer to Weiss/Netti (Bärenreiter).

197

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

31

83

66

69

202

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

31

45

79

119

pp

G.P.

207

A. Sax. 1

A. Sax. 2

A. Sax. 3

A. Sax. 4

31

42

67

69

3-5 x